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INDIANA JONES
4 OF 4

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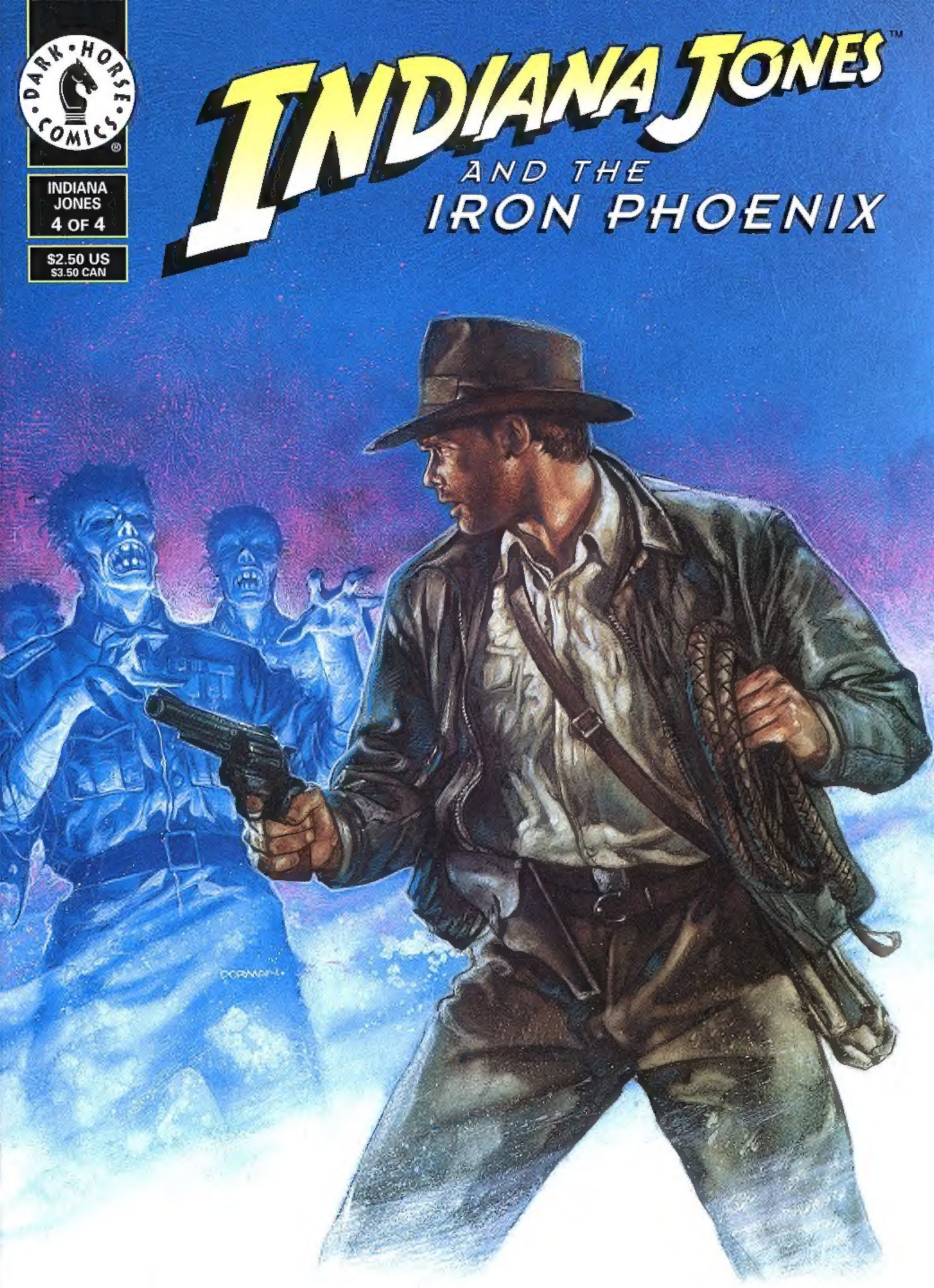
INDIANA JONES™
AND THE IRON PHOENIX



LEE MARRS ✦ LEO DURAÑONA

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INDIANA JONES™
AND THE IRON PHOENIX

CHAPTER FOUR

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Edward Martin III, Dan Thorsland, & Ryder Windham • edits

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KOBLENZ: JÄGER'S MUNITIONS ARE "LIBERATED."

WHOOM!

KAAFOOM!

<THIS IS THE MOST IMPORTANT SHIPMENT! THE MASTER WILL FORGIVE ME IF HE HOLDS THIS KEY...>

<IT MUST BE JONES! HE'S FREE.>

HERE I AM, RIDING OUTSIDE AGAIN!

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YEP. I'VE SPENT MORE TIME RIDING *OUTSIDE* VEHICLES THAN *IN*.

MY ELBOWS ARE ALREADY NUMB, SO...

TWHOK!

FFZZZZOO

UNH!

DAMN! DUNKELVOLK HAS THE STONES WITH HIM--NATCH.

<SHOULD I GO DIRECTLY TO THE TOWER, SIR?>

<NO, NO. TO THE TOWNHOUSE. *HE* WILL BE THERE THIS EVENING.>

<SLOW DOWN! HERE COMES THE CROSSROADS, YOU IDIOT.>

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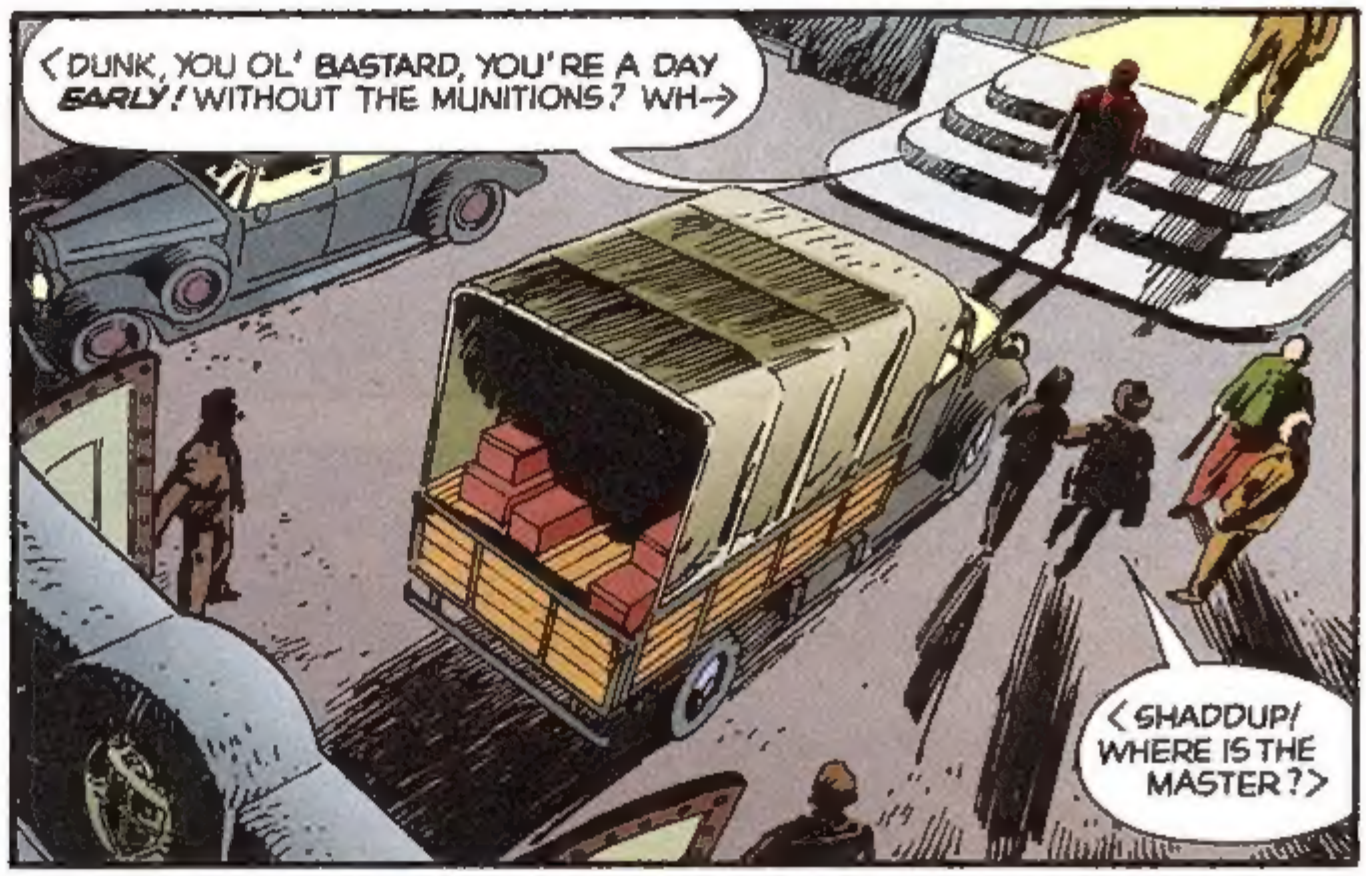

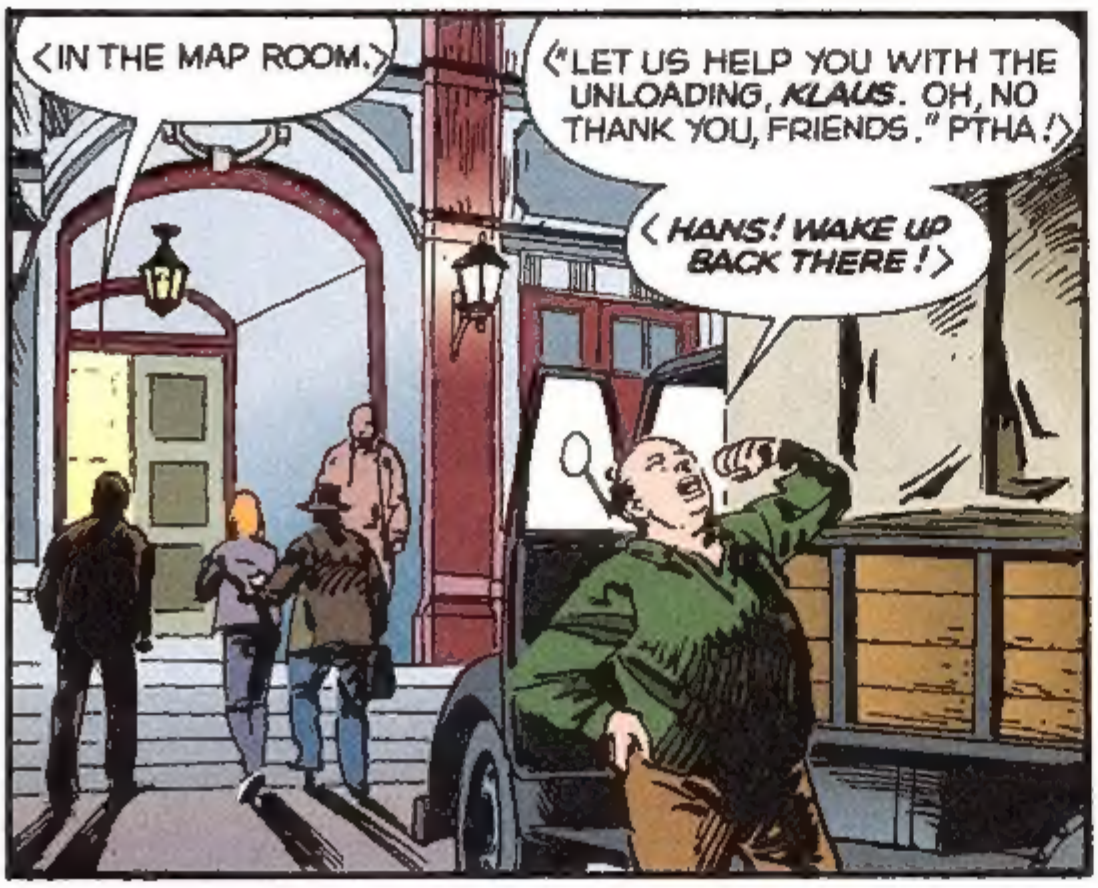

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FRiiPP!!

< WELL, WELL, *COMRADE MAJOR KIROV*, YOUR BLOODHOUND SNIFFING HAS COME TO MY ATTENTION A FEW TIMES IN THE PAST. >

< I'M AFRAID I ***UNDERESTIMATED*** YOU, MY DEAR. ***DESTROYING THOSE MUNITIONS...*** TSK. TSK. >

< *FILTHY SLAV SCUM! HOW DARE YOU IN-CONVENIENCE ME?!* >

THWACK!

< *YOU, DEMON! I'LL RIP YOU TO→* >

< NOW, NOW. YOU FORGET WHO IS THE ***MASTER!*** >

< *GUARDS— TAKE HER!* >

< TAKE HER TO ***THE TOWER*** TONIGHT. SHE'LL MAKE AN EXCELLENT ACOLYTE FOR ***THE IRON PHOENIX!*** >

< AFTER ALL THESE YEARS... ***THE PHILOSOPHERS' STONE.*** YOU HAVE DONE WELL, MY BOY. I GIVE YOU CREDIT. >

< THANK YOU, MASTER. SO, THE TOWER IS FINISHED, READY, AND NO ONE SUSPECTS?! >

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<NO ONE! THE TOWN IS DELIGHTED. THE GENEROUS SWISS BANKER KRUEGER HAS CHOSEN BITBURG AS THE SITE FOR HIS MEDIEVAL MUSEUM! SO MUCH LOCAL EMPLOYMENT IN THESE DEPRESSED TIMES, HEH-HEH-HEH.>

<FRANKLY, THE LOCAL AUTHORITIES WANT NO TROUBLE. ANY SUSPICIONS THEY MAY HAVE, THEY IGNORE.>

<AND THE GENERAL?>

GENERAL?

<WELL, MUCH TO MY SURPRISE, HERR GENERAL IS SOMETHING OF A CHARMER! THEY ACCEPT HIM AS THE CURATOR COMPLETELY.>

<SO ALL IS IN PLACE! IT'S FATE THAT HAS BROUGHT YOU HERE EARLY--WITH THE STONE! YES, HEH-HEH. PERFECT!>

<YES, MASTER?>

<TONIGHT IS THE FULL MOON! WE PERFORM THE CEREMONY TONIGHT! THE COFFINS ARE ALREADY LAID OUT--THE GENERAL IS UPSTAIRS.>

<GO ALERT HIM. I'LL MEET YOU ALL OUT FRONT!>

<COME ON. INTO THE LAB.>

O.K., THREE TO ONE, EXCELLENT ODDS. ONE, TWO, THREE...

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HUH?!

WHAAK!!

WHAT THE HELL IS THIS!!

ONLY *DUNKELVOLK* WENT OUT THE DOOR!

DAMN! A *SECRET DOOR* TO THE LAB.

MOMENTS PASS QUICKLY.

IT'S *GOT* TO BE...

...SOMEWHERE.

JÄGER, YOUR PALADIN HAS BEEN HANDLED. SO...

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VVViiiPP!

DAMN. *NOT* A SECRET DOOR...

DEUTSCHLAND

HMMN. "*IRON PHOENIX.*" THE NAZI FETISH FOR DOCUMENTATION...

ARCANE SYMBOLS FOR GOLD... NATCH FOR *FINANCING* WHATEVER... ALL THE MILITARY CEMETERIES IN GERMANY—WITH PROJECTED DATES? *ZOMBIE ARMY*, SURE.

BUT THE *WORLD* MAP... CAPITALS, WITH... ZONES? THOSE SYMBOLS...

DISTRIBUTION... SHIPPING... *URANIUM?!!* IF GOLD, WHY NOT... URANIUM?

NUCLEAR ENERGY. A-BOMBS...

<*KLAUS!* COME ON. THE MASTER'S LEAVING FOR THE TOWER. YOU'RE TO BRING THE ARMS CRATES.>

DAMN!

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RRRUUMBLE...

<HEY! WHO'S THAT?!>

<STOP YOU!!>

SO MUCH FOR CUNNING STEALTH...

BLAM! BLAMM! BLAM!!

PWANG!

<HALT!>

PAK! PAK!

TWANG! TWANG!

RATTATATAT

KAARANG!

CLIK! CLIK! CLIK!

BLAM! BLAM!

<THOSE SHOTS WERE FROM HEADQUARTERS!>

<WHO'S THAT? LOOK!!>

BLAM! BLAMM!! BANG! KAPOW! BANG!

NOW TO RETURN SOME MORE OF JAGER'S MUNITIONS...

BLAM!

KAPOW!

KAPING

PWANG

BLAM!

BLAM! BANG!

KAFOOM!

RRRAOOWW

BLAAM

<GOD IN HEAVEN! IT'S JONES!>

<JÄGER! STOP! IT'S TOO DANGEROUS!>

THAT WAS MY LAST GRENADE, DAMMIT.

HOPEFULLY, FANATIC JÄGER CREATED--

WHA?!!

AHH...

THE CEMETERY. THE MILITARY GRAVEYARD.

IF THIS REPLICA IS *EXACT*... *YES!*

THANK YOU, *CLAVICULA SOLOMONIS.*

<FAR ENOUGH, YANKEE DOG. AS YOU SAY...>

<"...THIS IS THE *END OF THE LINE.*">

TWAK!

AAEE!

AARRR!!

UNHH!

KRASHH!

<DIE! DIE!>

THWAKK!

UUMPF!

WHUMP!

ALLEY--

--OOP!

AAA!!

AAAIEEEE!

SWUCK!

<NOO!! YOU CAN'T... EEE!!>

NADIA!

IF JÄGER GETS THAT STONE TOGETHER...

UNH!! DAMMIT. <JÄGER! WAIT!!>

WHAM!

I CAN'T BE TOO LATE. I CAN'T!

KKREERASSH!

STAND FAST, INTRUDER, OR SHE DIES.

<I'M SURE DR. JONES WANTS TO JOIN US, HEINRICH.>

<OH JÄGER--EVEN THE NAZI DEAD DESERVE THEIR PEACE. YOU CAN'T-->

<SILENCE!

YOU WILL BE WITNESS TO THE GREATEST EVENT OF-->

<BELIEVE ME! RELEASE THESE FORCES AND-->

<SHUT UP, IDIOT!>

TWOK!

UNH!

OMNIS TRAVAE... SOLEM NISI...

TOTEL CAVEAT.

VVVUUUVVVVUUUVVVUUUVVVUUUVV

AAEEII !!

(SILENCE.)

VVVVVVVVVVVVVVVVVVVVVVVVVV

<NO, NO, NO, NO...>

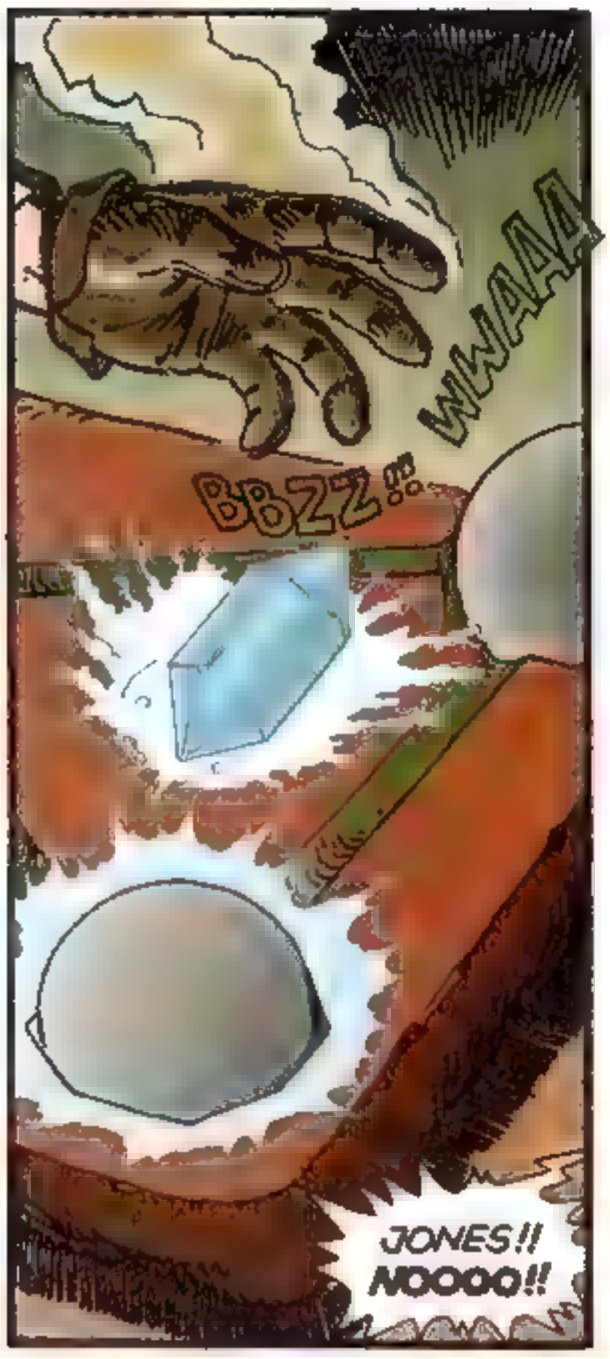
<ATTENTION!>

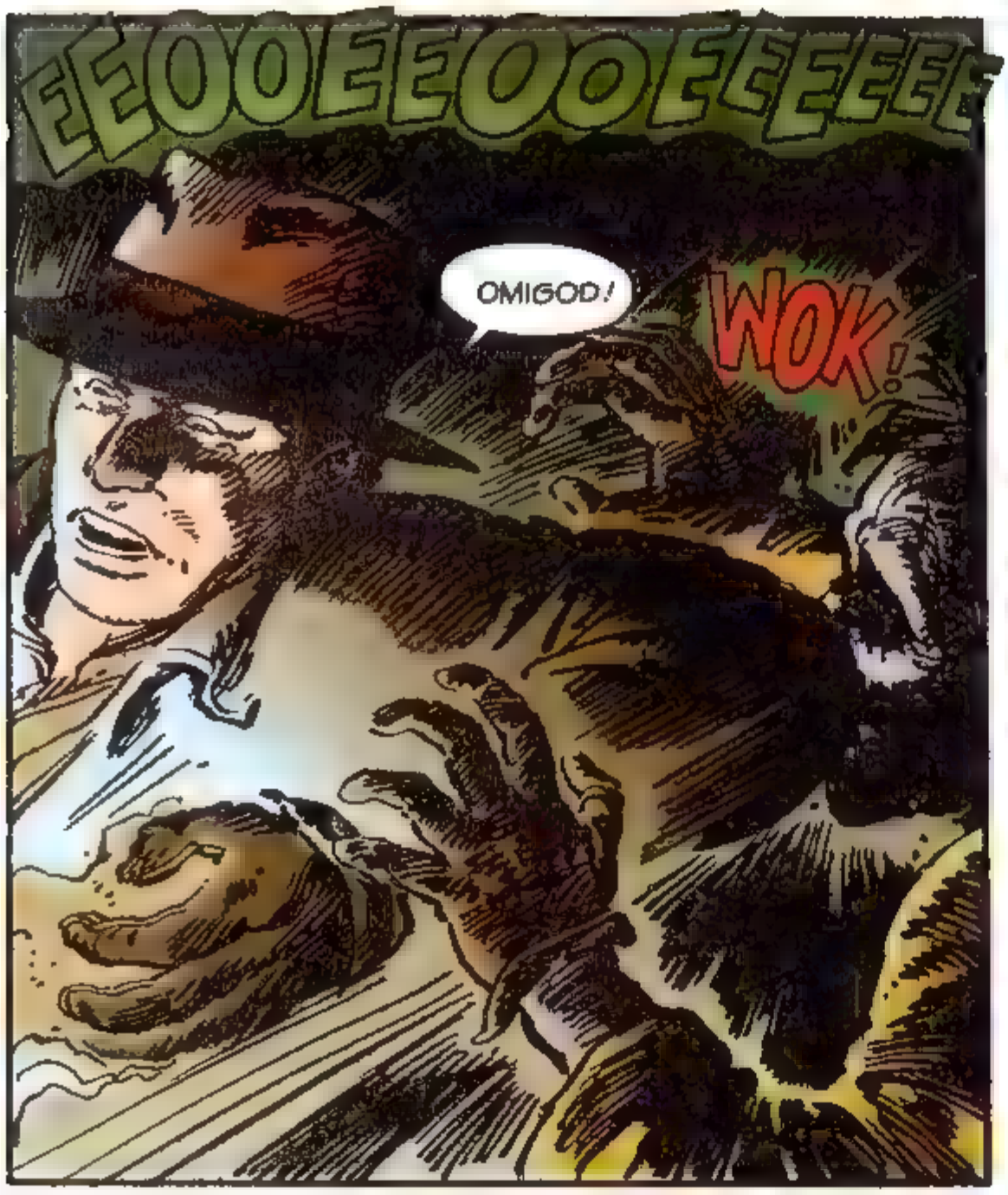
<HEINRICH, THIS IS FABULOUS.>

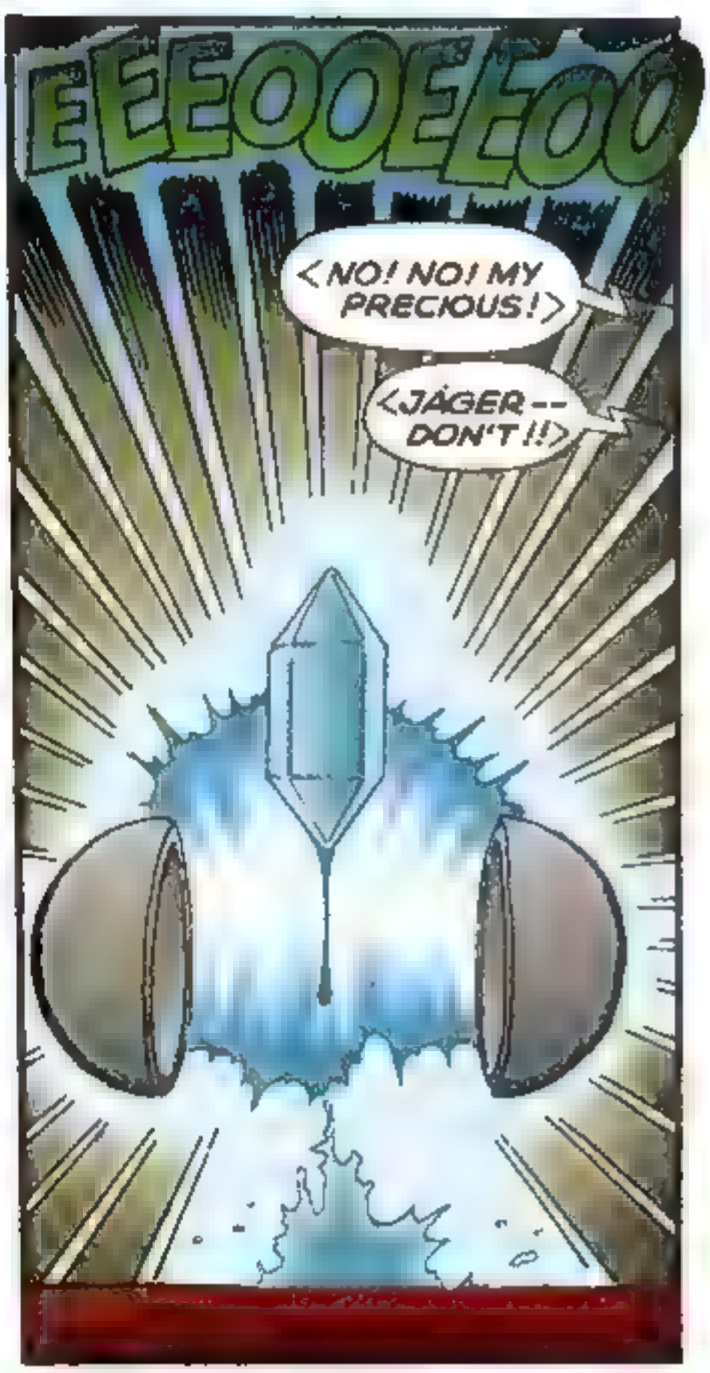
<GOD IN HEAVEN!>

THE WORLD! WE'LL RULE THE WORLD!

AAAHH!!







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OOOEEOOOEEE

AAAAiiiiEEE!!

EEEEEEEEEEE

EEEEEEEEEEEEEEEEEEEE

<NOOOOO...>

AH, REFORMER. WELL DONE.

WHAT? AHH...

CCCRAACK!

KREE...

UHH!

PHOOM!

NADIA!

EEIII!!

AAEEE!!

AAH!

THE BALANCE IS RESTORED.

CCRUNKK!

WHUMPP!

NADIA -- WITH ME-- JUMP!

WWRAKK!

<THIS WAY-- NADIA -- HOLD ON!>

OMIGOD!

KABOOOM!
CCCRAAASH
< NADIA! ARE YOU O.K.?>
< NADIA, ARE YOU ALL RIGHT? SAY SOMETHING! >
WHA?
WOK!
UNH!
< DR JONES! OH, I AM SORRY! I DIDN'T... >
O.K, DON'T PLAY DEAD.
BOOPBEEPBOOPBEEEPBO
CRASH
KABOOOM!

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DAYS LATER.

WAL, GOOD LUCK WITH YORE SUPERIORS, MAJOR. WE ADMIRE ***GOOD TRACKIN'*** IN ***KENTUCKY,*** BUT AH THANK YEW'LL BE DOG SLEDDIN' IN ***SIBERIA*** NEXT.

GOOD-BYE, COLONEL.

DR. ***JONES,*** YEW MUST HAVE SUM ***POWAHFUL CONNECTIONS***--NEVAH SEEN SO MUCH RED TAPE ***DISAP-PEAR.*** BUT, ***SMART BOY, DON'T TRY TO SHAKE YOUR ESCORT, HEAH.***

WOULDN'T DREAM OF IT, SIR.

UHH... ***RED SOCKS?***

NEVER MIND.

THIS ENTIRE ACCOMMODATION IS TO OURSELVES?

THE CONDUCTOR IS AN ADMIRER OF THE RED SOX.

YOU KNOW, I THOUGHT I HAD SEEN EVERY BIZARRE OCCURRENCE POSSIBLE--DURING THE WAR. BUT THIS, DR. ***JONES*** -

CALL ME ***INDIANA,*** PLEASE.

OF COURSE, FORMALITIES ARE BEHIND US. ***NADIA.***

I AM A SOLDIER OF THE ***U.S.S.R., DR. JONES.*** THIS UNIFORM IS ***NOT*** FOR WOOING.

WOOING?

WHAT DO YOU DO, *INDIANA*?

I AM TAKING OFF *MY* UNIFORM, *NADIA*.

I TOO, HAVE WONDERED WHAT *YOU* WOULD LOOK LIKE OUT OF UNIFORM...

AHH... WAIT / IS THIS THE *BERLIN DIRECT ROUTE*?! THAT BRIDGE...

NADIA, NADIA. OF *COURSE*, THIS IS THE DIRECT ROUTE. JUST...

...TRUST ME.

THE END

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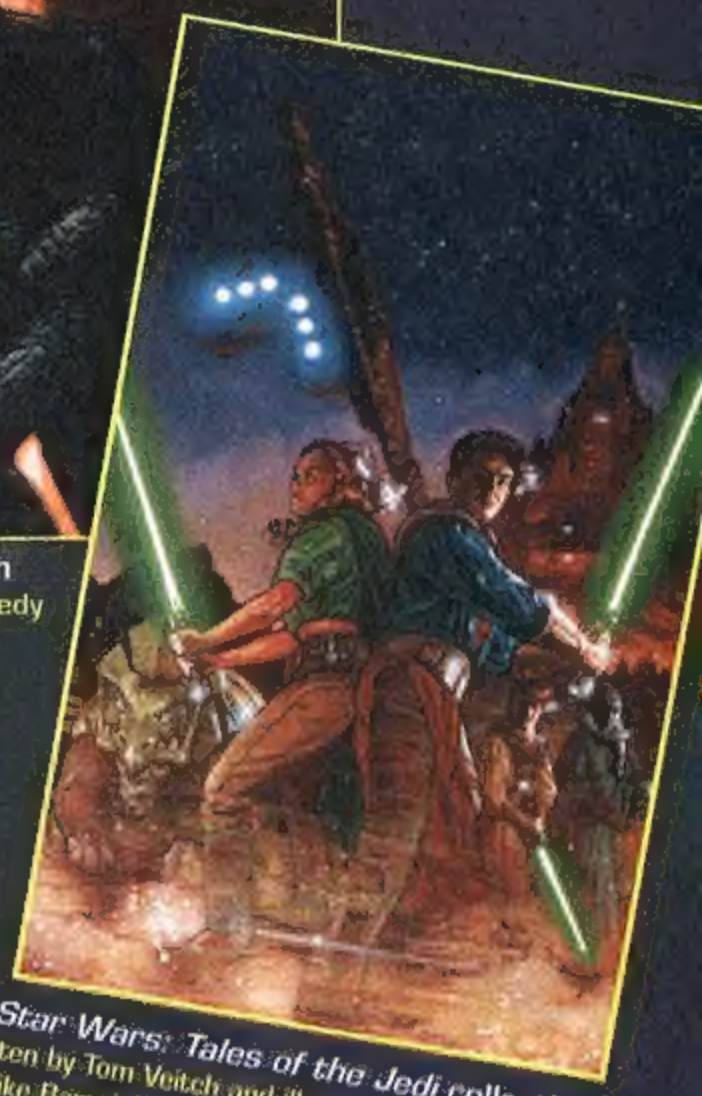

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FINISH LINE

The other day a fellow editor told me how angry he was that some of his books were being purchased and put away, that people were buying his comics, but they weren't reading them. I just sat back and smiled. You see, I don't have that problem. When people buy the manga titles that I edit, they're buying them to read. They are faithful fans, not enslaved by the unpredictable caprice of "what's hot."

Manga has had a long, uphill struggle, fighting for every fan and reader with tooth and nail . . . and quality. Nowadays, just about anybody in America with an ounce of persistence and a local printing press can put out a comic (quality art or story is optional). Not so manga. The titles that make it to American comics-shop shelves have passed through a battery of filters designed to strain out the junk and allow only the best work being produced in Japan to come through, work that puts a great portion of American comics to shame. It does this, despite the fact that most manga is created and published in black-and-white. This one detail alone has kept a legion of readers away. They have no idea that they are missing some of the best work that the comics world has ever had to offer. Their loss.

There have been attempts to color manga, to make it more palatable to Western comics readers. Most of these attempts have been utter failures. Like the trend in "colorizing" old films, certain ineffable qualities are lost in the transition. Consider this: some bonehead decides to colorize the black-and-white portions at the beginning and end of *The Wizard of Oz*, where Dorothy is back in Kansas. Suddenly, Oz isn't quite so magical anymore, is it?

The point here is that there is an important place for black-and-white material. Originally the province of economy, the use of black-and-white has become an artistic statement: the apparent reduction of content (no color) allows an artist's line work to shine. I don't have to venture very far afield for an example, either. Just around the corner, there's a town called *Sin City*. The current diversity of comics publishers is in no small part the direct benefit of the black-and-white boom of the mid-'80s. Modern manga has a foundation of forty years of experience.

In recent months, Dark Horse has striven to offer the most diverse line of manga of any American company. With such titles as *Oh My Goddess!* and *Rebel Sword*, we have expanded the number of genres represented by manga to include romance and contemporary adventure. And we're not stopping there. Upcoming projects feature some of the greatest world-class talents in comics. Masamune Shirow's cyberpunk epic, *Ghost in the Shell*, promises a healthy dose of high-technology subterfuge, with all of the visceral action, vast character, and subtle speculation that Shirow is known for. Johji Manabe's *Outlanders* offers everything from quirky space opera to high drama. Yuzo Takada's modern fable of a monster who wants to be human returns with *3x3 Eyes*. And Katsuhiro Otomo, creator of *Akira*, brings us two separate miniseries. Otomo writes *The Legend of Mother Sarah*, in which a mother searches for her lost children in a wasted future Earth, and unwittingly spreads hope to everyone she meets. *Domu: A Child's Dreams*, written and illustrated by Otomo, is the grim horror tale of psychic war and loss of innocence that won the Japan Science Fiction Association's Grand Prix award, becoming the only comic to ever win the esteemed literature prize.

So if you're looking for comics that deserve to be read, not polybagged and thrown in a box, you've come to the right place. Come and see what you've been missing.

— Peet Janes
Associate Editor

Illustration from *Domu: A Child's Dream*

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Masamune Shirow and other manga creators suffered during the Kobe earthquake in January. Donations can be made to the following:

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Golden City 1995:
The Dream is Dead.

WELCOME TO THE NIGHTMARE!

AGENTS OF LAW™

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MONTHLY

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